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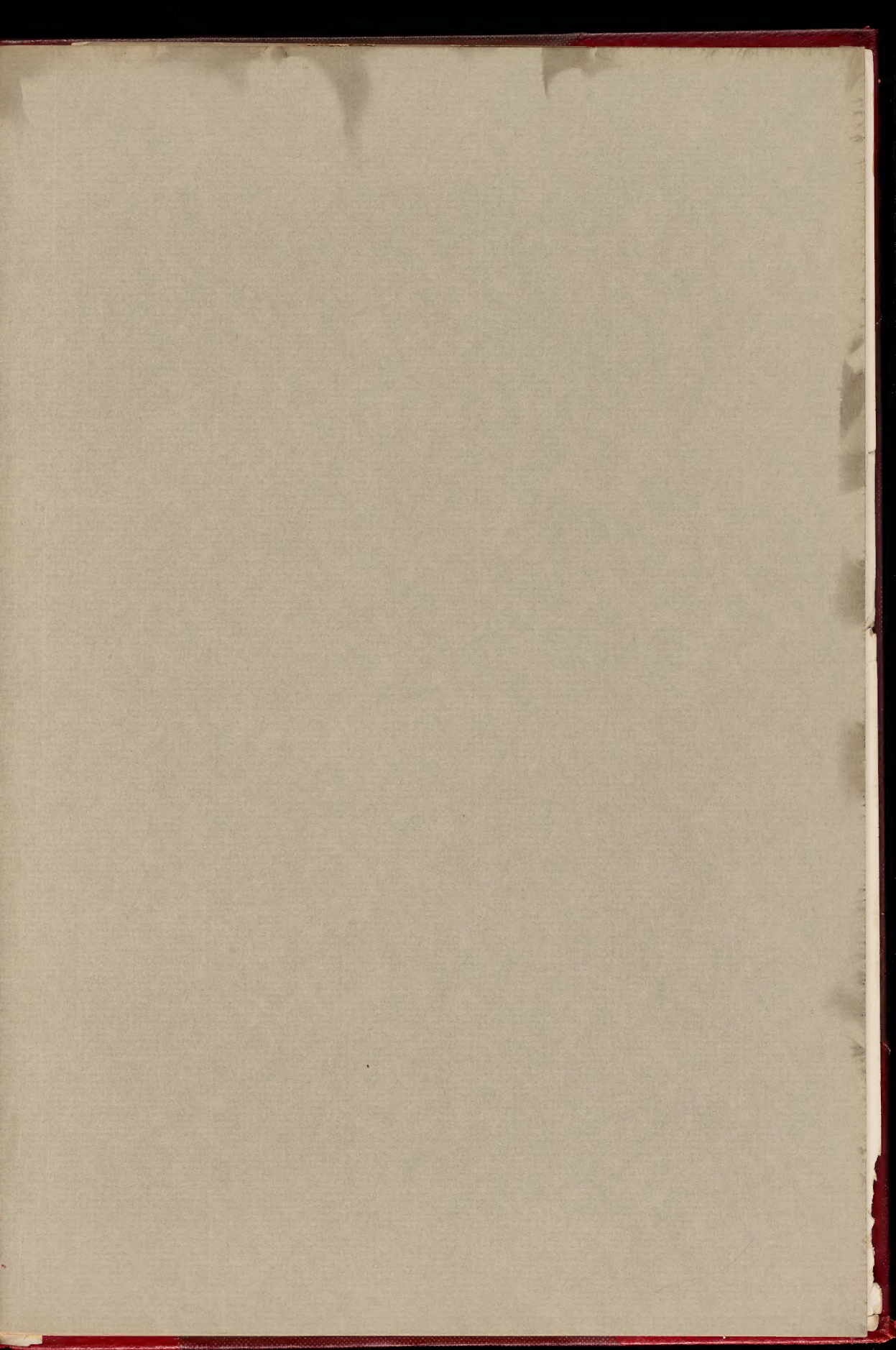
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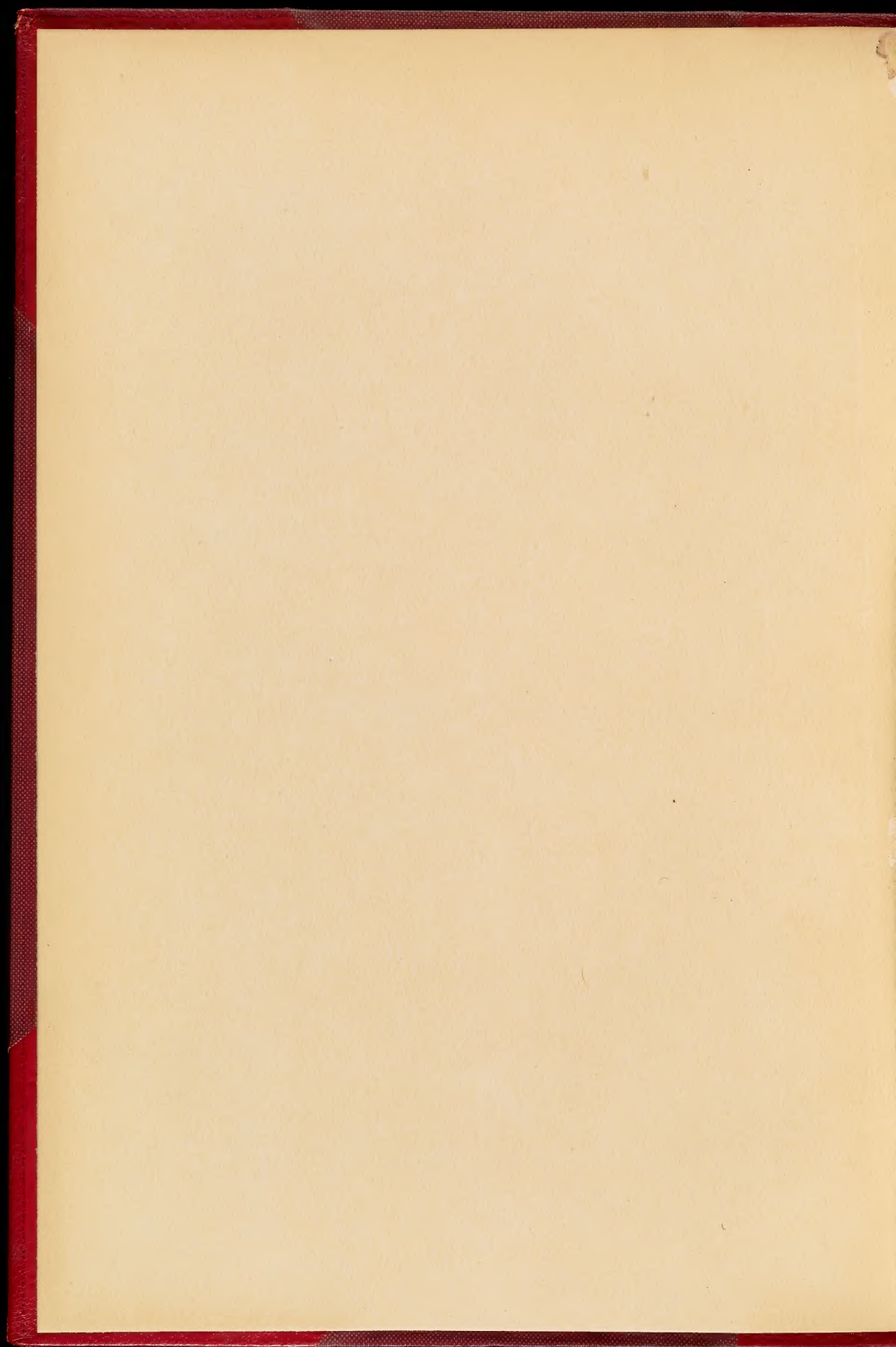
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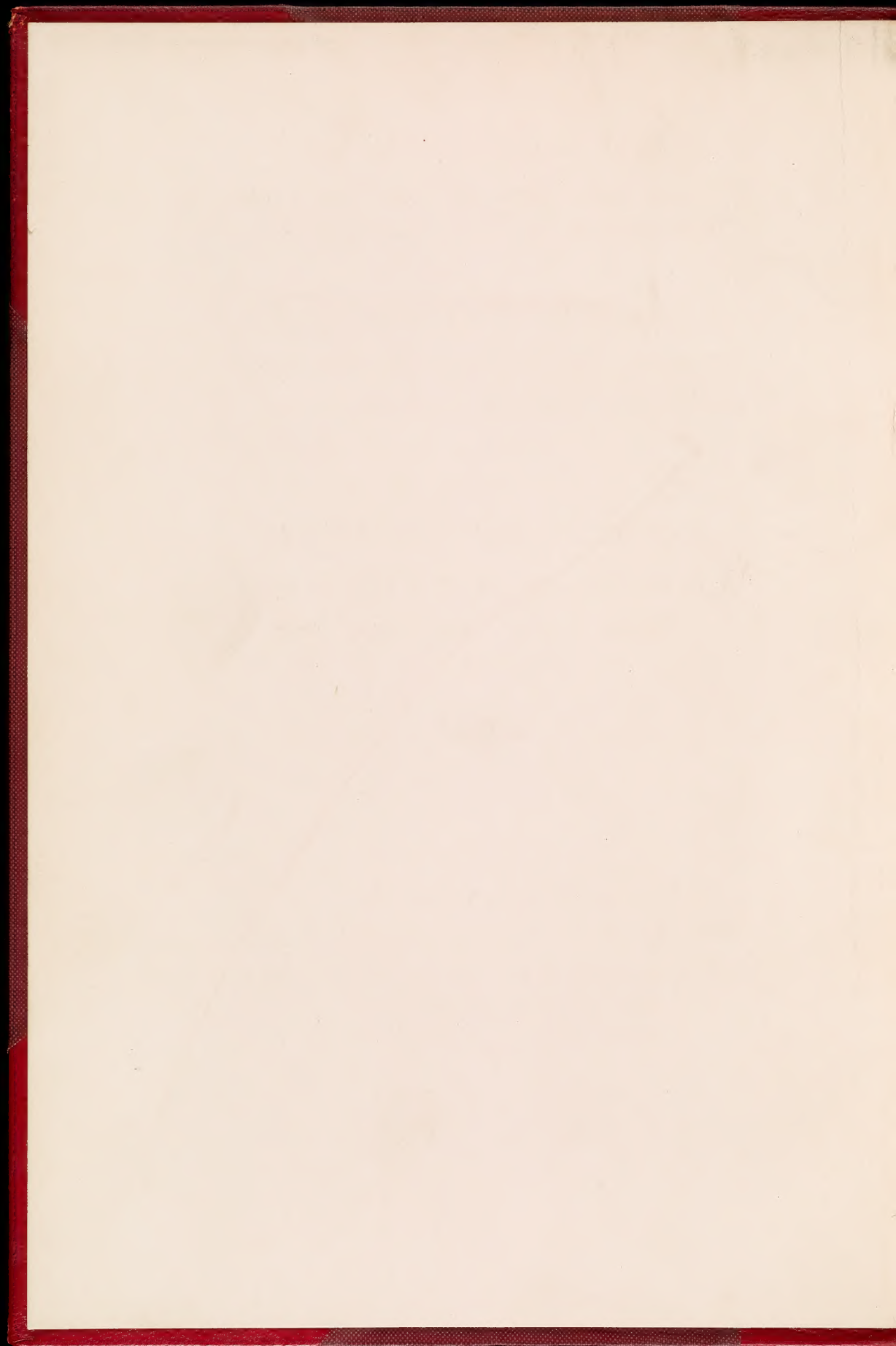
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FREE PUBLIC EXHIBITION

From Saturday · March 26 · Until Time of Sale
Weekdays 9 to 6 · Sunday from 2 to 5 p.m.

UNRESTRICTED PUBLIC SALE

Thursday · Friday and Saturday Afternoons
March 31 · April 1 & 2 beginning at 2:15

EXHIBITION AND SALE AT THE
American Art Galleries

Madison Avenue · 56th to 57th Street
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SALES CONDUCTED BY
Mr. O. Bernet and Mr. H. H. Parke
American Art Association · Inc

MANAGERS

1927





VISTA OF PROF. VOLPI'S GARDEN, WITH ROMAN MARBLE
COLUMN AND WELL-HEAD
[See No. 439]

Gothic and Renaissance Italian WORKS OF ART

THE COLLECTION OF
Professor Comm. Elia Volpi



FURNITURE · TEXTILES · RUGS
SCULPTURES · PAINTINGS &
OBJECTS OF ART, INCLUD-
ING MANY EXAMPLES FROM
THE DAVANZATI PALACE &
BARDINI COLLECTIONS



American Art Association · Inc
MANAGERS · MCMXXVII
New York

P R E F A C E

IT was during the year 1916 that I came to your country for the first time, for the purpose of selling my collection of antiquities. At that time practically all business was paralyzed in Europe owing to the world war, and the commerce in antiques was at a complete standstill. Therefore it was not difficult for me to decide to accept the suggestion given me to bring my collection to New York for dispersal at public sale—although, as you may imagine, it was not so easy for me to part with my treasures in what then appeared to me a far country.

My decision made, I entered wholeheartedly upon the enterprise, and brought over all the very best that I then possessed, consisting of the entire furniture and furnishings of the Davanzati Palace and the choicest of the objects in my private collection.

Upon arriving in New York I had the unlimited support of those who had encouraged me to make the sale—first among whom was Mr. Kirby of the American Art Association—and although there were individuals, as is usually the case, who tried to undervalue the collection, the intelligent American public judged the objects fairly, and purchases were made without the slightest hesitation or reserve. The sale brought approximately one million dollars, and to this day, I say with justifiable pride, the collection has been considered the most beautiful and interesting assemblage of Italian art ever presented to the American collectors—one which I had formed, with the greatest patience, perseverance, self-sacrifice, and I may say with undeniable artistic taste, that I might establish a worthy reputation amidst the population of the New World.

More than a decade has elapsed since my first sale, and I have now come, I say regretfully, with the last collection which I shall offer in your country; and I have again brought with me the rarest works of art and furniture which I have been able to collect in the interim. I have come, may I say, with the utmost confidence of being received by the art lovers in America with that good will and deference formerly accorded me, and to which I trust I am again entitled. I am also looking forward to the pleasure of meeting many visitors—amateurs and connoisseurs—at the American Art Galleries, interested in examining and judging the exhibition of the objects in my collection, the authenticity of which I can guarantee beyond discussion.

ELIA VOLPI

Priced Catalogues

Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

The AMERICAN ART ASSOCIATION • Inc

*Designs its Catalogues
and Directs All Details of Illustration
Text and Typography*



Conditions of Sale



1. **REJECTION OF BIDS.** Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
2. **THE BUYER.** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.
3. **IDENTIFICATION AND DEPOSIT BY BUYER.** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address. ¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.
4. **RISK AFTER PURCHASE.** Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
5. **DELIVERY OF PURCHASES.** Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.
6. **RECEIPTED BILLS.** Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.
7. **STORAGE IN DEFAULT OF PROMPT PAYMENT AND CALLING FOR GOODS.** Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser. ¶ In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.
8. **SHIPPING.** Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.
9. **GUARANTY.** The Association exercises great care to catalogue every lot correctly and

endeavors therein and also at the actual time of the sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse. ¶ Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

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11. BUYING ON ORDER. Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge of commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded, if the lot differs from its catalogue description. ¶ Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

*These conditions of sale cannot be altered except by the
auctioneer or by an officer of the Association*

OTTO BERNET · HIRAM H. PARKE · *Auctioneers*
AMERICAN ART ASSOCIATION · INC
Managers

CATALOGUE

INTRODUCTION

PROFESSOR ELIA VOLPI, the well-known connoisseur, is paying his last visit to America. You will recall his master work, the Florentine Davanzati Palace, and accept his assurance that his last collection, enriched by many pieces from the late Stefano Bardini, is yet finer than that of 1916. Professor Volpi has given his attention for a number of years to the restoration of the magnificent Villa Vitelli of Città di Castello—an achievement dedicated in 1926 to the Italian Government and destined to be the latest of his many benefactions to Italy. He has here assembled for your pleasure a collection of early Renaissance art-works of high worth; in this short preamble, we shall notice only a few of these, so that you may glimpse something of his care and insight.

Item, an entire Venetian Cinquecento room of state, with frescoed walls by Bernardo Parentino, frieze adorned with sculptured busts by Rizzo, and superbly painted ceilings. *Item*, a sixteenth century walnut credenza of Florentine workmanship, beautifully inlaid with vignettes portraying urban scenes, and in original condition. *Item*, a *cassapanca* of the same city crested with the Medicean arms, sculptured with mascarons and gadrooning, of the most perfect proportions—a masterpiece of design, attributed to the pencil of Michelangelo. *Item*, a four-post bed from the Bardini collection, with tester painted by Poccetti; a pair of rare *sgabello* pedestals; a collection of Dantesque chairs, *cassoni* and *credenze* of the Quattrocento—that first flowering of the Renaissance in which simplicity and beauty of form were dominant, and which has yielded the greater prizes to the connoisseur and collector.

Of paintings, a most important XIII century primitive, *Madonna and Child*, by Berlinghieri, with gold background; a Del Biondo, portraying the *Madonna with Saints and Angels*, and *The Annunciation*; and archaistic tempera works of the early schools of Cavallini, Margaritone, and Daddo Daddi. Of reliefs and sculptures, a remarkable polychromed stucco by the Maestro della Cappella Pellegrini, within a stanniferous enamel garland of fruits and angels' heads by Andrea della Robbia; a terra-cotta portrait

of *Lorenzo de' Medici*, and a polychromed stucco, by Verrocchio; an original Della Quercia *Madonna and Child*; a delightful terra-cotta putto, by Bernardo Rossellino; and, prominent above all, an *Annunciation*, composed of two lifesize carved and polychromed wood figures, a triumph of XIV century Sienese art, and one of the most valuable sculptures ever permitted by the Italian Government to leave the country.

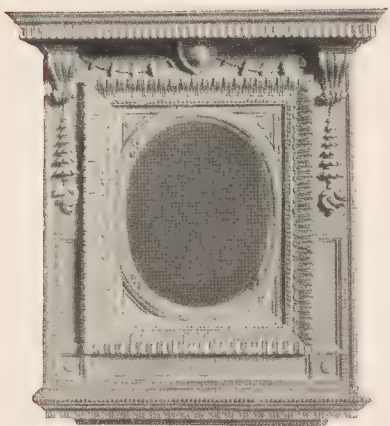
Impossible to enumerate categorically are the Gothic and Renaissance textiles, bronzes, enamels and wrought iron, the Oushak carpets and prayer rugs of Asia Minor and the Greek terra-cotta statuettes and small vases, these last largely from the Stroganoff collection. We shall here merely add with emphasis that the genuineness of each and every object is expressly guaranteed by one of the foremost experts of the time—for Prof. Volpi is entitled to this description—and presented by the American Art Association, Inc. with pleasure and confidence to his many friends and admirers in this country.

AMERICAN ART ASSOCIATION, INC.



No. 363. SMALL ILLUMINATED CARVED WALNUT CASSONE

THE VOLPI COLLECTION OF ITALIAN ART



Catalogue No. 365

365. CARVED WALNUT WALL
MIRROR
Florentine, XVI Century

Upright molded frame with overhanging fluted cornice, on voluted brackets with pendants; frieze centred with a festooned cartouche. Oval frame, with deep rectangular borders of flutes.

Height, 27 inches; width, 24 inches

[See illustration]

FIVE PANELS BY THE FLORENTINE ARTIST

SPINELLO ARETINO

1332—1410

Note: These panels portray the Crucifixion and incidents from the lives of the Saints. They are portions of a *predella* belonging to a painting in the Fogg Museum at Boston and illustrated by Perkins in one of his works.

366. THE CRUCIFIXION

The Savior on the Cross with Roman soldiery at the left and three female saints supporting the fainting figure of Mary. On either side of the Cross, St. Longinus and St. John, with bearded figures and soldiery at the right.

Panel: Height, 8¾ inches; length, 20¼ inches

[See illustration opposite]



No. 366. THE CRUCIFIXION

THE VOLPI COLLECTION OF ITALIAN ART

367. *THE ALMSGIVING*

650. The Savior and three saints with bags of money distributing it to the poor, a nun bringing a ragged child up to the kneeling apostles.

Panel: Height, 9 inches; length, 14 inches

[See illustration opposite]

368. *THE SERMON TO THE PEOPLE*

650. Interior of a church, the bearded figure in blue robes and red cloak preaching to two seated groups of men and women.

Panel: Height, 9 inches; length, 14 inches

[See illustration opposite]

369. *THE MARTYRDOM BY FIRE*

650. Saintly figure in blue robes and pink cloak thrust by three executioners into the flames; at the left, people issuant from a tower. Rocky landscape with gold background.

Panel: Height, 9 inches; length, 14 inches

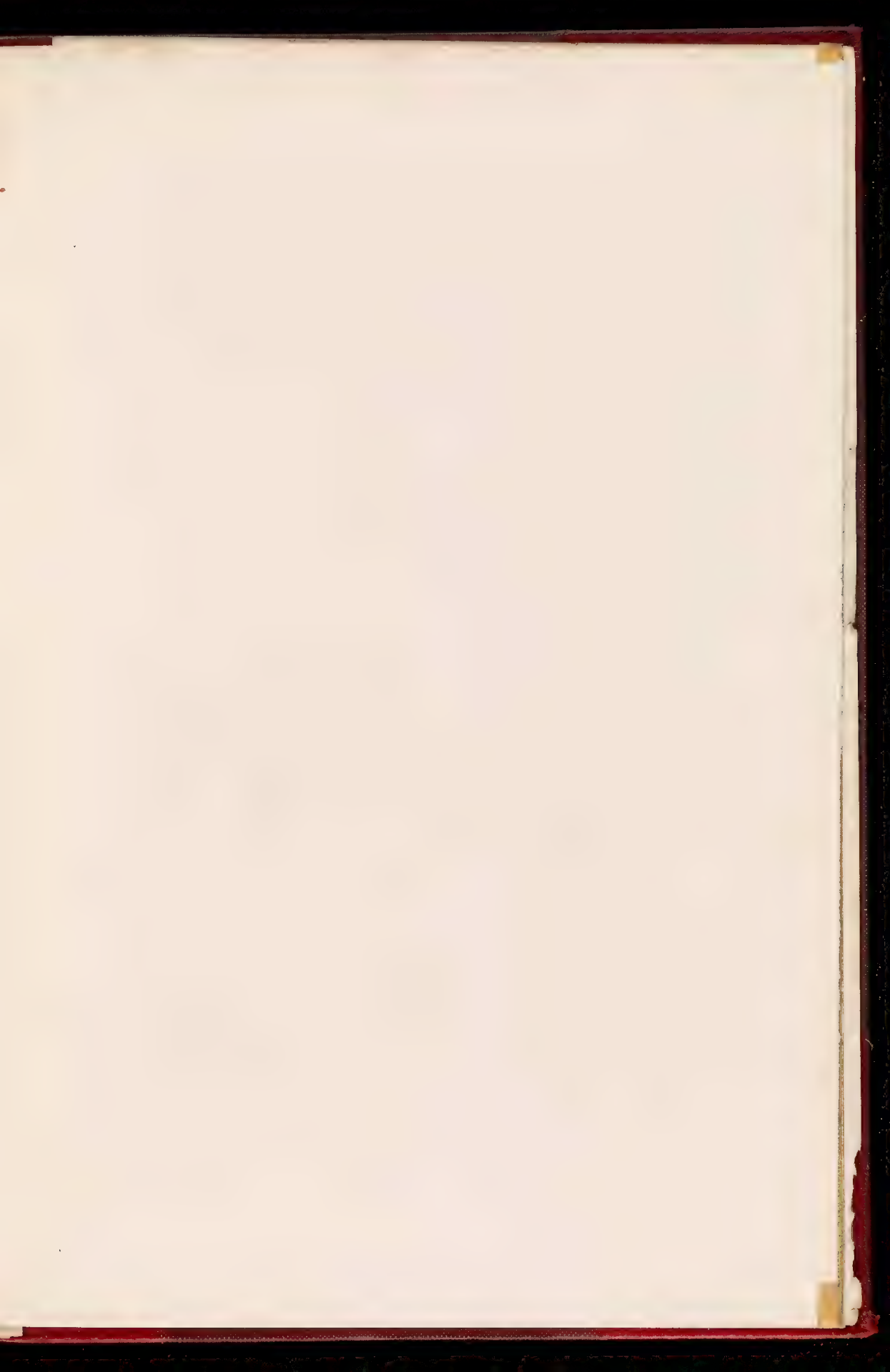
[See illustration opposite]

370. *THE HEALING OF THE SICK*

650. Bearded figure in blue robes and pink cloak surrounded by the halt and the lame, in the streets of a city.

Panel: Height, 9¼ inches; length, 14¾ inches

[See illustration opposite]



THE VOLPI COLLECTION OF ITALIAN ART

367. *THE ALMSGIVING*

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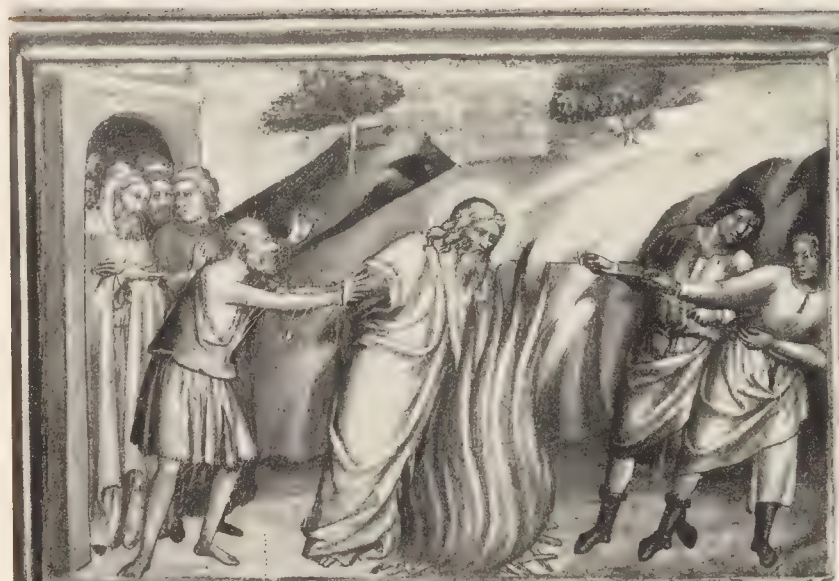
[See illustration opposite]

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650. Bearded figure in blue robes and pink cloak surrounded by the halt and the lame, in the streets of a city.

Panel: Height, 9¼ inches; length, 14¾ inches

[See illustration opposite]



Nos. 367-370. SERIES OF PAINTED PANELS BY SPINELLO ARETINO

THE VOLPI COLLECTION OF ITALIAN ART

DADDO DADDI

Florentine: XIV Century

371. MADONNA AND CHILD, WITH ANGELS

700.

Seated figure of the Madonna in gold-brocaded orange robe and dark cloak and hood, holding the Child, Who is wrapped in a yellow cloak, to her right breast. Gold background with four angels on either side, the haloes of the personages in *bulino* work.

Panel: Height, $35\frac{1}{4}$ inches; width, $25\frac{1}{2}$ inches

[See illustration opposite]

Geo. Gray Barnard



No. 371. MADONNA AND CHILD, WITH ANGELS

THE VOLPI COLLECTION OF ITALIAN ART

PIETRO CAVALLINI

Roman: op. 1285—1308

372. THE NATIVITY

Kleinberger Sal.

1500 .

Wild rocky landscape, the Virgin wrapped in purple and blue robes, resting on a scarlet cloak beside the manger, in which is the Child, watched by a bull and an ass; above are figures of saints with gold haloes, at the left, the Magi Kings, at the right, shepherds exalting. In the foreground, St. Joseph and a midwife caring for the Child.

Panel: Height, 26 inches; width, 25 inches

Note: Towards the close of the thirteenth century commenced a revival of art in Florence and in Rome; Cavallini, who was a contemporary of Cimabue, is first heard of in 1273, when he was laying the foundation of the short-lived native Roman school. The present picture, like all of Cavallini's work, is not naturalistic, yet displays the inventiveness in composition and in types for which this early master has been noted. It forms part of the *oeuvre* of his last period, when the descriptive side of his style became accentuated.

[See illustration opposite]



No. 372. THE NATIVITY

THE VOLPI COLLECTION OF ITALIAN ART

GIOVANNI DEL BIONDO

Florentine: circa 1356—1392

373. *MADONNA AND CHILD WITH SAINTS,
AND THE ANNUNCIATION*

The Virgin in red robe and dark cloak, seated on a damascened Gothic throne holding the Child; at left and right, against a gold background, two angels and male and female saints. Below, a portrayal of the Annunciation, with a gold background ornamented with *bulino* work.

Panel: Total height, 35 inches; width, 21 inches

[See illustration opposite]



No. 373. MADONNA AND CHILD WITH SAINTS
AND THE ANNUNCIATION

THE VOLPI COLLECTION OF ITALIAN ART

MARGARITONE D'AREZZO

Tuscan: 1236—1293

374. *MADONNA AND CHILD*

Seated figure of the Virgin in grayish robes and dark green cloak, holding the Child, Who is wrapped in a scarlet cloak, on her left knee; behind her, a Romanesque circumvallation. Background ornamented in silver. Gilded frame.

Panel: Height, 32 inches; width, 21½ inches

Note: A mediaeval painter, whose work immediately precedes the Proto-Renaissance of the end of the thirteenth century; he is known to have been active in 1261. His style is founded on Roman-Byzantine traditions, and is with difficulty distinguished from that of the little known masters of the contemporary Roman school.

[See illustration opposite]

LORENZO LOTTO

Venetian: 1480—1556

375. *HOLY FAMILY, WITH THE YOUTHFUL ST. JOHN*

Seated figure of the Madonna holding the Child, and accompanied by St. Joseph and the youthful St. John, amid a peaceful green landscape.

Height, 26½ inches; length, 39 inches



No. 374. MADONNA AND CHILD

THE VOLPI COLLECTION OF ITALIAN ART

BERLINGHIERO BERLINGHIERI

Luccan: Early XIII Century

376. VIRGIN AND CHILD

W.W. Seaman Cgt.

8000.

Head and shoulders of the Virgin in a blue gown with a hood framing the face, against a gold background; against her left shoulder she holds the Child, Who is wrapped in a golden-yellow robe, His right hand raised in a gesture of benediction to the clasp of His Mother. In magnificent preservation. Polychromed pastiglia frame.

Height, 31½ inches; width, 21 inches

The present painting is a primitive of very great value. The city of Lucca is generally recognized as being one of the birthplaces of Italian painting and the family of Berlinghieri, which flourished there from the end of the twelfth to the end of the thirteenth century, the oldest of the Luccan masters [*"i tre piu antichi pittori lucchesi"*, as they are already referred to in a parchment dated April 11, 1228, and quoted by Oswald Sirèn, *Toskanische Maler im XIII. Jahrhundert*, 1922, p. 38]. The family consisted of the elder Berlinghiero Berlinghieri and his three sons, Barone, Bonaventure, and Marco, who all became painters.

The manner of the elder Berlinghieri can be studied in the signed Crucifix of the Pinacoteca at Lucca, which formerly belonged to the Convento degli Angeli in the same city. His characterization is stiff and archaic to an extreme extent, but a striving towards a more complete modeling of the figure is clearly visible, and the intense devotion inspiring his Madonnas, e.g., of the painting in the Florentine Academia, is a remarkable tribute to the development of the native art since Byzantinism.

[See illustration opposite]



No. 376. VIRGIN AND CHILD

THE VOLPI COLLECTION OF ITALIAN ART

UMBRO-SIENESE SCHOOL

XIV Century

Keller & Fumaro

377. *THE LIFE OF THE VIRGIN* [Triptych]

1600.

Central panel with an enthroned Madonna and Child flanked by male and female saints; above, the crucifix with figures of the Virgin and St. John, in a pink cloak. The left wing portraying the Death and Coronation of the Virgin and St. George killing the dragon; the right wing, the Assumption of the Virgin and the Annunciation.

Height, 50 inches; length, 5 feet 3 inches

[See illustration opposite]



No. 377. THE LIFE OF THE VIRGIN [Triptych]

THE VOLPI COLLECTION OF ITALIAN ART

378. FINELY CARVED WALNUT SGABELLO *Umbrian, XVI Century*

Cartouche-shaped voluted back, carved with pendent shell motives and concave gadrooning crested with a central bossed blank escutcheon. Square incised seat, turned with circular depressions, on shaped frontal supports carved with two scrolled dolphins flanking a similar shield and crested by leaf rosettes.

From the ducal palace of Urbino

[See illustration]



Catalogue No. 378

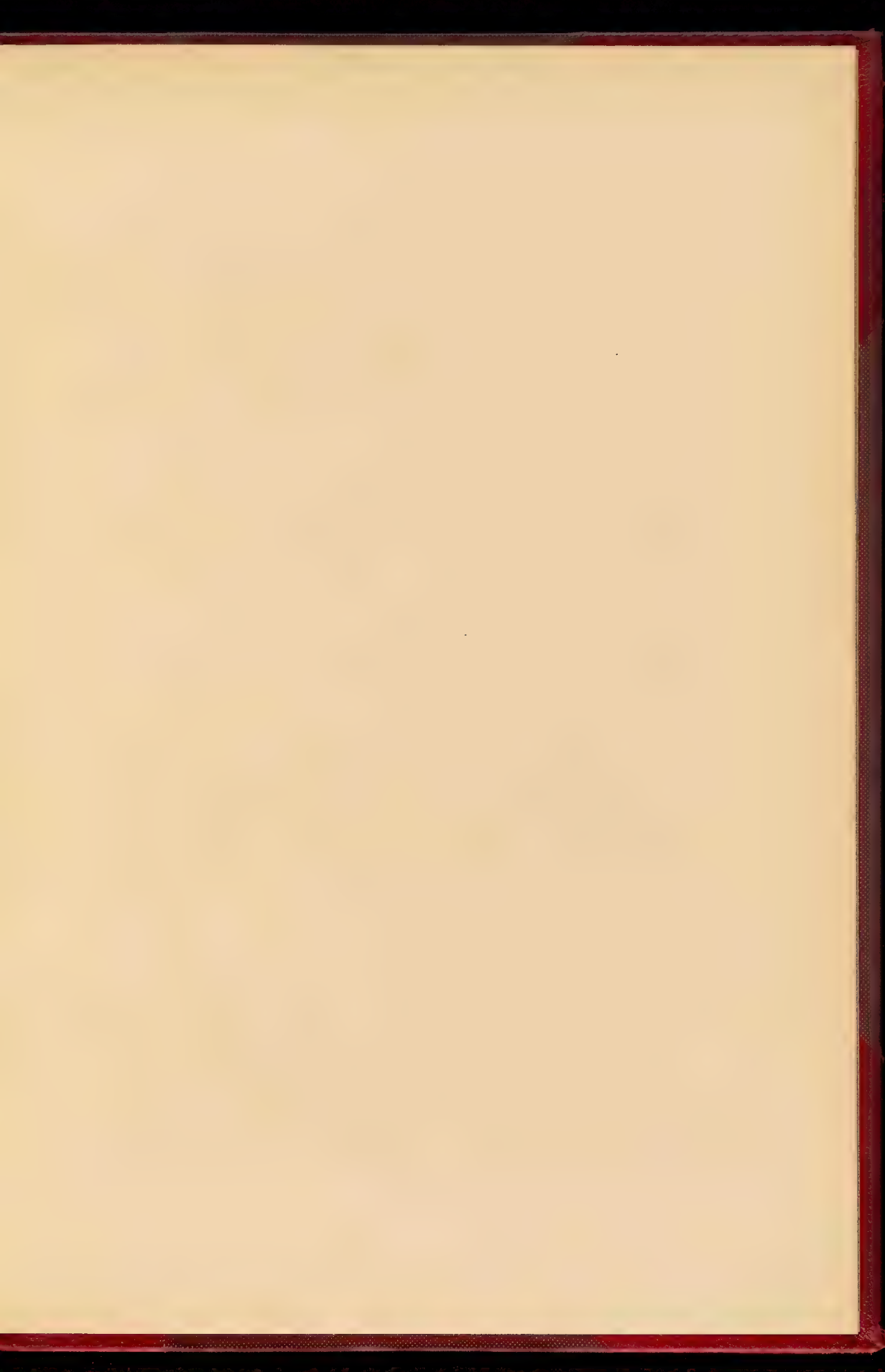
379. FINELY CARVED WALNUT SGABELLO
Umbrian, XVI Century

Similar to the preceding.

From the ducal palace of Urbino

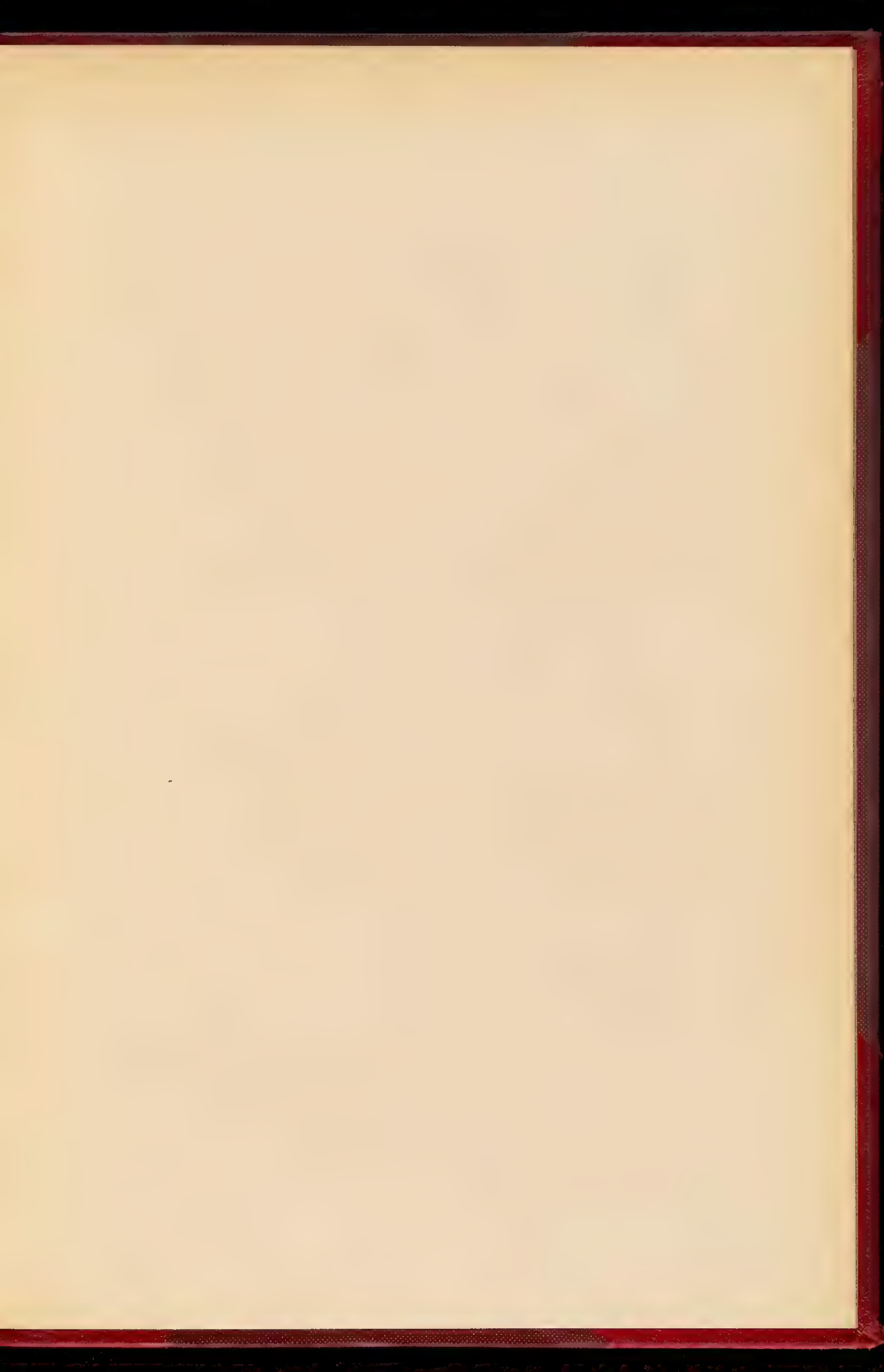










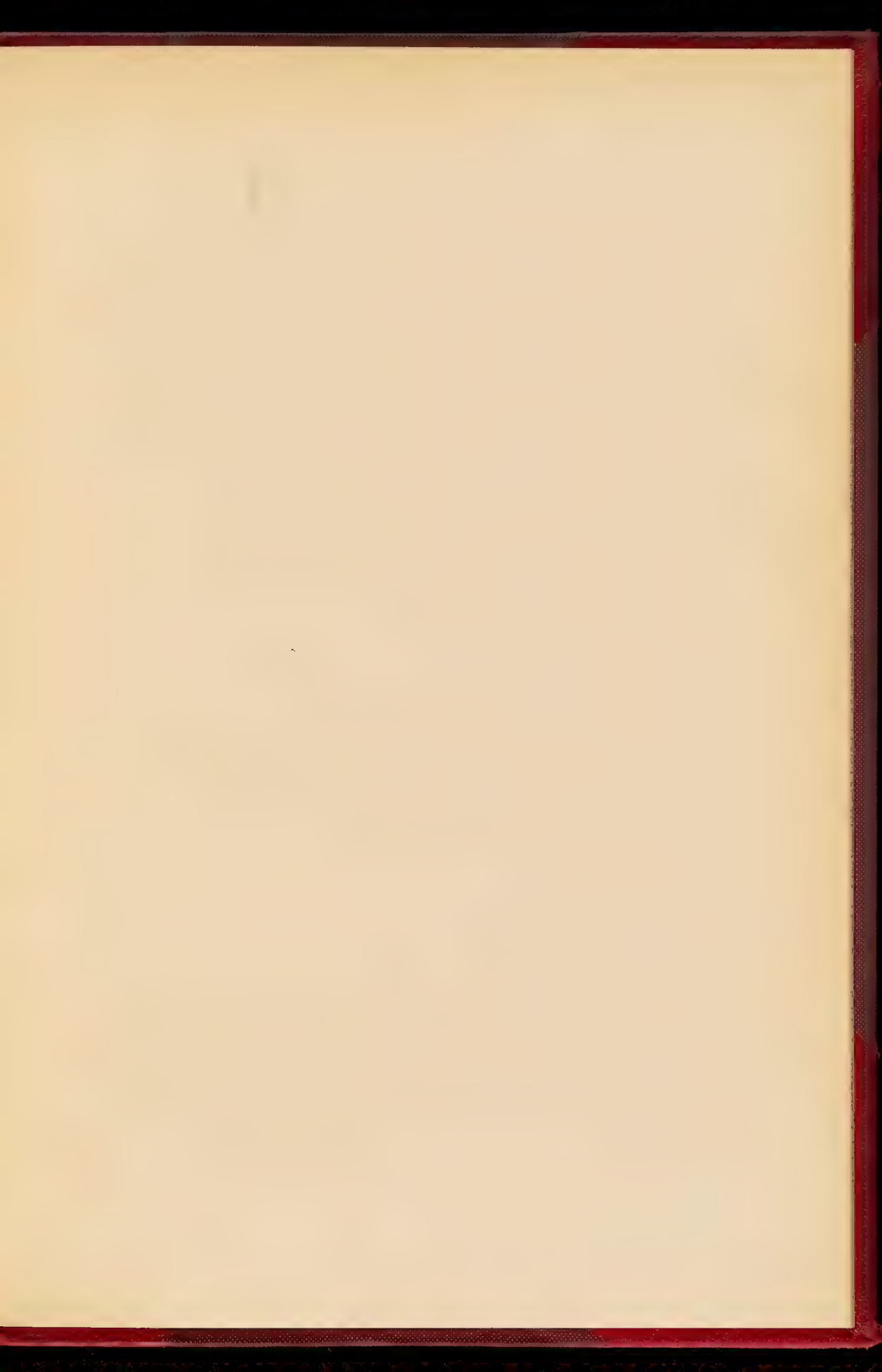






















Collection of Prof. Comte-Lilla Volpi - sold at American
Art Association Galleries - Mar. 31-Apr. 1, 1927.

<u>No.</u>	<u>Price</u>	<u>Buyer</u>
371.	\$ 700.	Geo. Gray Barnard
372.	1,500.	Kleindorfer Gal.
373.	6,000.	W. H. Seaman, & Co.
377.	1,000.	K. Adler & Funnaro.

